Edith Storey as Glory Quayle in "The Christian."

HALL CAINE'S IDEA OF BUILDING A STORY FOR THE MOVING PICTURES

Famous Author Presented Some Interesting Ideas When He Wrote Scenario for Photo-Play Production of His "The Christian"—His Combination of Story and Play—Films About to Be Shown Here

HALL CAINE, whose resemblance to Shakespeare has never been denied, achieved worldwide fame with his novel "The Christian." The play which he subsequently wrote ran for many years in the United States and was one of the triumphs of Miss Viola Allen. Some years have elapsed since the Liebler Company made its production of "The Christian," but its faith in the wonderful human appeal of this story is still very much alive. The announcement is made that under the same auspices the Vitagraph Liebler Company is about to present at a Broadway theatre a moving picture version of "The Christian," and eight months have elapsed in the difficult task of preserving the dramatic element of Hall Caine's literary success. It took eight months to manufacture in moving photography the story of "The Christian." Although Miss Viola Allen was not at liberty to appear in her famous character of Glory Quayle those who have seen the pictures say that in the personality of Miss Edith Storey Hall Caine's idea of Glory Quayle has been fully displayed.

When the subject was first broached to Hall Caine he seized upon the task of putting his novel into a moving picture scenario with the usual enthusiasm that he has always shown in all his work. In view of the frequent discussion as to the possibility of transcribing an author's idea from its literary mask to the flashing speed of a moving picture machine it is interesting to read Hall Caine's first draft of "The Christian" scenario.

Last summer Walton Bradford, representing the Liebler Company, was sent to Greeba Castle, Hall Caine's home on the Isle of Man, to complete the negotiations for the American moving picture version of his story. During the transaction the following letter written by Hall Caine and sent to Mr. Bradford in London has some bearing upon the attitude which a man of literary tendencies takes toward moving pictures:

"Greeba Castle, Isle of Man.
"Sunday Morning.

"My Dear Mr. Bradford: When I undertook to send back the scenario to-night I had no idea what a stiff job of work I had set my hand to.

"To make a real scenario is the work of a month. I must at present content myself with a draft, and I very strongly advise you not to let the photographers go on until they get a detailed scenario.

"I know that these people think they know all about the making of moving pictures. So they do, and I know nothing. But on the other hand they know very little about story telling, and that is my job. I have never yet seen a single moving picture that showed any real talent for telling a story. And 'The Christian,' although a straight story, has many strands. To follow the play is useless. The incidents are too few and too dependent on the words, the method being that of the spoken drama. To follow the book would be better, but a combination of story and play will be best of all.

"The great drawback to the cinema show is that it is dumb. There is no reason why it should be entirely so. You ought to have choirs and companies of supers to shout, cheer, murmur, cries, &c. This will give life and reality. You ought to have organs, trumpets, &c.

"With kind regards,

"HALL CAINE."

It is valuable guidance to the film concerns when Hall Caine insists that "they know very little about story telling." One can almost agree with him in his statement that "a combination of story and play will be best of all." Perhaps Hall Caine's idea of this happy combination will have its effect upon all future film productions when the Vitagraph Liebler's version of "The Christian" has been seen. It is quite certain that the Vitagraph Company, working in its studio in Brooklyn and completing other strands of the story on the sea coast and in the country, has faithfully preserved the Hall Caine idea in moving pictures.

In selecting the cast it adopted the types carefully, not forgetting the acting possibility of Hall Caine's drama. Everything was subordinated in the picturization of Hall Caine's story to his own instructions. In some instances the moving picture drama has revealed a great deal of improvement over the play because in place of painted scenery the audience is shown into lifelike effects that were impossible in the theatre. The management of the great mob scenes which were limited to the stage conditions in the moving picture dramatization become four times the number of people used in the theatre. Briefly, these are the significant facts observed in the Vitagraph Liebler production of "The Christian," which opens up a vista of new possibility for a closer relationship between the novelist and the moving picture machine. Although the actual and practical scenario used in making this eight reel film was made by the Vitagraph staff writer Eugene Mullin, the latter followed almost unswervingly Hall Caine's own scenario.

While in London Walton Bradford received Hall Caine's scenario of "The Christian."

As this is the first time that an author of Hall Caine's position among modern authors has ever undertaken a moving picture scenario of his own work it became essentially interesting because it represents the author's confidence in the literary expression of the moving picture machine.

Prologue—This section must deal with the first meeting of Glory Quayle and John Storm. Must show the birth of love between them. The home of Glory in the house of her grandfather, Parson Quayle. Also the home of John Storm, with his father, Lord Storm. Must end with the quarrel between father and son about Glory and the departure of the son from his father's house.

The Outer World—This section must be concerned with Glory's life as a hospital nurse and Storm's life as chaplain in the hospital. Introducing Lord Robert Ure and Horatio Drake. Also Archdeacon Wealthy, Father Lamplough and Mrs. Callender. Scenes in the wards, in nurses' dormitories, at the nurses' ball, in a box at theatre, showing the performance on the stage, &c. Scenes in Drake's chambers. It must show the scene of Polly Love's dismissal by the board of the hospital. It must also show Storm's scenes with Lord Robert and his scenes with Glory, relating to Horatio Drake. It must lead up to the scene of Storm entering the Anglican Brotherhood (the monastery) in Bishopsgate, when Glory is seen watching him pass in with a line of monks. The section must finish with Glory's discharge from the hospital and her going out into London friendless.

The Religious Life—This section must deal with John Storm's life as an Anglican monk; with Brother Paul's life (Polly Love's brother) and his distress at the fate that has befallen his sister; with Polly Love's attempted suicide (from the Embankment); with John Storm's anxiety about Glory; with Glory's struggles in London, her life as a society entertainer, with her meeting again with Horatio Drake; with the beginning of her career as an actress; with the danger of disaster coming to her under the wing of her great and dazzling fortune (to which Drake helps her), and the second part must conclude with John Storm's departure from the monastery (impelled by his love of Glory), the scene of his unfrocking, &c.

Life's Crossroad—This section must deal with John Storm's life in the church and his crusade (with Mrs. Callender) against the white slave traffic, showing his Sisterhood of Lady Helpers and embodying the scenes in the Lyceum version of the play. It must also deal with Glory's life as a fashionable actress of the musical comedy class, whose house in Old Clement's Inn is frequented by society men. It must contain scenes between Glory and Storm in which he tries (as in the first act of play) to draw her away from her present manner of life. It must contain Polly's tragic story, as described by Storm in play (Lyceum version). It must also contain scenes of Lord Robert, of Drake, &c. This section must finish as the second act of play finishes, with the men coming to turn Storm out of his refuge and Storm and his people flinging the men out of doors.

The Devil's Acre—This section must deal with Glory's domestic life as a fashionable actress. It must show her at the Derby, on the box seat of a four-in-hand with Horatio Drake, with perhaps a glimpse of the race. It must show her and her smart set at fashionable resorts like the Corinthian Club, her general peril and decline. Then it must show John Storm in Trafalgar Square (from the plinth before an excited crowd) denouncing the iniquities of the world, &c., his reason giving way a little under the combined effect of his fanaticism and his unrequited love. It must show him at his church, with some indication of the commotion his predictions of the end of the world have created. It must then show him going to Glory's room "to save her soul," &c. It must show Glory's arrival. The fight for her life, &c. Finally the scheme of Lord Robert to entrap Storm must be shown, with its defeat by Glory, as in the original version of the play.

The Sanctuary—This section must return to Storm's life. The machinations of Lord Robert to dishonor her. The revolt of Storm's own people. The Attitude of the Archdeacon (who, like the Father Superior, must go through the pictures).

The siege of the church by the mob. Storm struck down.

Glory's arrival, as in the play.

The story must conclude with the marriage of Storm and Glory, perhaps as in book.

Even the "off stage effects," the dramatic trimmings of the moving picture drama, have not escaped Hall Caine's attention. He gives a careful list of instructions to be carried out in "music, shouts and general effects."

Pictorially also Hall Caine outlines his ideas of how the scenes of his moving picture version of "The Christian" should be made. He is singularly regardless of the lives of his actors, as when he suggests that Glory go forth in a storm on her sailboat, that she be overturned in the big waves and that John Storm, pursuing her in another sailboat, should rescue her from a watery grave. As all outdoor moving pictures have in them already a sufficient risk of the elements this part of Hall Caine's programme could not be carried out.

"I have come to slay your body to save your soul."—John Storm.

GREATEST LIVING AMERICAN OF 1868

I ONCE had occasion to ask ex-President Millard Fillmore "Who in your opinion is the greatest living American?"

This was in 1868, and many men whose names figure in history were then alive. Mr. Fillmore answered the question without a second's hesitation:

"George Peabody. Though now a resident of London, he is an American and beyond all question the greatest citizen of this country."

"In what respect?"

"In all respects—in heart, intellect, capacity and successful experience. He is the perfect embodiment of a great man.

"Mr. Peabody came to see me while I was in office and his sound, practical advice was always of great use to me. He wasn't then the world figure that he soon became, but he was the sensible, level headed, practical and very successful business man.

"I never knew a man so honest with himself as he is at all times and under all circumstances. He always insisted that he was not naturally generous, that by nature he was close fisted and that he had to make a fight in behalf of his better self to secure the consent of his other self to his benefactions.

"Just think of it! With the gifts made during his last visit his donations amount to over seven millions of dollars. Seven millions of dollars, sir! Think of what that means! And he has in mind and is now working out a plan for an announcement that to my mind is greater than anything he has done.

"It will be a plan for aiding the aged among the cultivated people of the country. He feels that the abject poor will always be taken care of by the authorities, but there is a class once well to do who didn't successfully devote their energies to making money and who in their old age have a claim on the world for something better than the poorhouse. He loves humanity. Never having had a family of his own, all the love in his sweet nature goes out to humanity."

Then the great service rendered the Government during the war by Mr. Peabody was spoken of and Mr. Fillmore again became enthusiastic.

"Yes, sir, that was a service that counted. When it was known that George Peabody had taken $10,000,000 of United States bonds the English bankers at once began to subscribe liberally. When I spoke to him of this patriotic service to our Government he answered:

"'Why, Mr. Fillmore, there was no patriotism in it. I made more money out of that than any other business transaction of my life, many times as much,' and he insisted that no credit as a patriot was due him. He was willing to take credit for the business sagacity in the matter, but would not permit me to attribute the act to patriotism."

On being asked where he last saw Mr. Peabody he said:

"When he was over here about two years ago. But I expect him back next year, and I think he will then announce a benefaction that will startle the world. When Gen. Pierce was in London Mr. Peabody went over his plans with him and I know something of them in that way."

Before the time for this next trip to America Mr. Peabody and Gen. Pierce had passed away and the contemplated benefaction was not carried out.

My immediate object in visiting Mr. Fillmore was to get his views on the acquittal of Andrew Johnson. The great impeachment trial had just closed. Previous to the conversation about George Peabody Mr. Fillmore had given me the interview in regard to the impeachment. Mrs. Fillmore was present, an intent and an interested listener. The ex-President had been busy watering the flowers and we talked as he sprinkled the plants.

"I have followed the trial closely and with great interest," he said. "I was much gratified at the outcome. The Senate barely escaped a terrible blunder that would have greatly weakened the foundations of this republic."

As he said this he stood, watering pot in hand, and spoke with great earnestness. Walking to the steps where Mrs Fillmore had directed the servant to place chairs and being seated he continued:

"This is the act of safely passing the third crisis in our national history. The first crisis was passed when the Constitution was adopted. Washington inaugurated and the machinery of a Federal Government put in operation.

"The second crisis was passed when by arbitrament of the sword secession was declared forever impossible. That solution could have been reached by no other means. The war was a terrible tribunal for such settlement, but it was the only means of reaching a decision. We now have a nation instead of an ill defined partnership of States.

"Then came this crisis. With Congress and the President at odds on some vital question the short road to complete control by Congress lay in removing the Executive by impeachment. Fortunately the effort failed and with the failure has gone forever the idea of getting control of the Government in that way. Other crises may arise and be successfully met, but you will never again see an effort to impeach the President of the United States.

Psychology of Neckties

THE man was trying to tie his necktie in a satisfactory manner and was succeeding only to the extent of much profanity and many extra trials. The man who was waiting for him was taking it almost as seriously as he was.

"I guess," he said sympathetically, "we all have necktie troubles more or less. I know I do. But now that I have discovered what is the matter with a refractory tie I simply throw it away or transfer my trouble elsewhere by giving it to any man who laughs at me because I can't tie it."

The other man ceased his efforts long enough to ask what the trouble was.

"It is purely psychologic," the visitor explained. "You see the tie was made by some woman or other who was either cranky or had a disposition you couldn't get along with to save your life. She being of much temper or temperament put her character in her work, and though it looks all right and would easily pass the dealer, it won't work at all with the consumer unless he happens to be the kind of man who could get along with that kind of a woman.

"I know this to be true, because I have traded one of my refractory ties with a friend for one he could not handle, and we had no trouble with them after the exchange. Now and then, though, you come across one that simply will not tie right and neither you nor any man can succeed with it. That kind I fancy is made by some crank of an old maid who is an old maid because she has such a disposition that even the matrimonial tie can't properly adjust itself to her."

The man before the glass took off the tie and passed it over to his psychic friend.

"Suppose you see what you can do with it," he said.

The visitor was accommodating, and behold, he tied it as smoothly and nicely as though his best girl had made it for him.

Polly Love is dismissed from the hospital in disgrace.

"You will only distract him from his work."